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1 of 2

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It is a good while ago that I discussed the most conspicuous and obvious facts of evolution. In certain ways it is a very simple subject, and it is most useful to have its most conspicuous principles in mind to help in classifying the enormous mass of artistic material which the history of music presents to us. It is of very little use to accumulate heaps of mere details. It does not develop intelligence, and it does not help to the understanding of what comes before you. But if you can grasp certain laws by which the development of art, like all other things, proceeds, you may arrive at the comprehension of the processes of artistic growth, and even attain to a mental position which immensely enhances the artistic interest of art in general. The two ~~stated~~ most

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obvious rules which must strike everyone in the story of such
a thing as art is that it constantly develops more and
more differences of type - greater and greater varieties
of branches - And at the same time that all the different
factors of art become more & more distinct and definite. If you only
enrich your mind the least little bit, you can realize these
universal rules for yourselves. In the early times there was
little else but Choral Music, and a great deal of that
was extremely vague both in form, rhythm and melody.
Then the new branch of instrumental Music grew up
and Music grew more definite. Then people cultivated
combination of vocal Music & instrumental Music in
the forms of Opera, and Oratorio and Cantata.

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which were first mainly Italian in style - and then by
degrees different types of each kind began to manifest
themselves. ~~French Opera~~, Italian ^{of Scarlatti} Opera, French Opera of
Lulli, English Opera, even elementary types of German Opera;
and also ~~Comic Opera~~, & ~~Serious Opera~~, and different kinds of each.
And Instrumental Music branched off into Suites, and
Overtures & Sonatas, and Dances and many
other ^{String Music, Chamber Music, Organ Music} types. - And so it goes on - The ~~different~~
different kinds go on multiplying, and the differences between
them become more definite, and the actual musical material
itself also becomes more definite and clear, and even
the differences of style become more decisive.
This vision of diversity of course increases the difficulty
of dealing with the subject. It is vastly more
complicated. When you had only a few lines to follow



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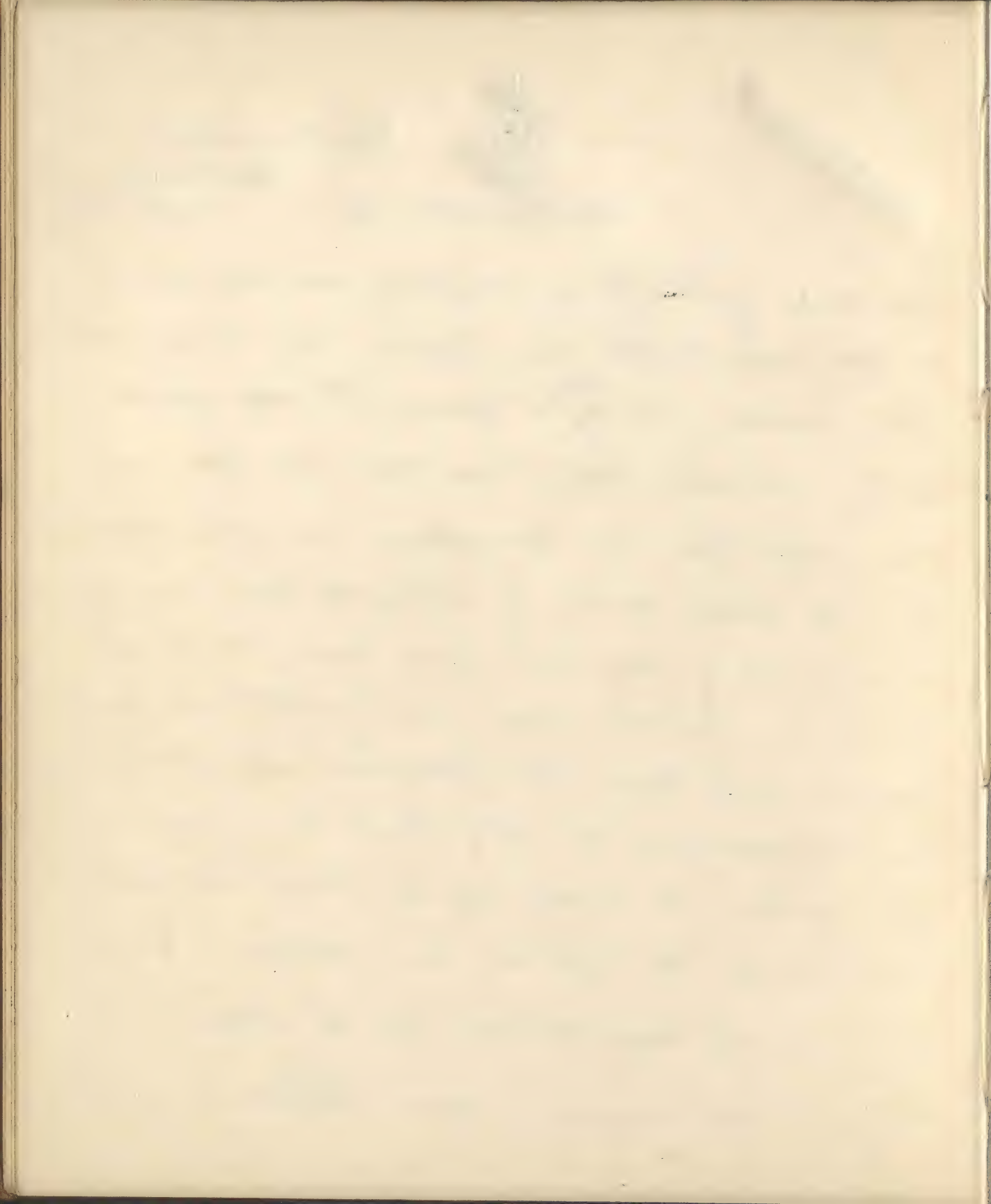
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You could go through as comfortably and keep your eye
on Opera and Antonio, and Symphony and Sonata without
getting confused. But ^{since} the beginning of the ~~last~~ eighteenth
century what with Italian Opera seria, and buffa, and
French grand Opera and Opera-comique, and German Opera
and the endless varieties of instrumental Music and the
endless varieties of Song and Church Music and Concert
Overture & Symphonic poems and Cantatas, and drawing
room pianoforte Music, and Rhapsodies and Variations
and Sonnets and all sorts of Chamber Music, and so on
ad infinitum it is really difficult to know what time to
adapt to as not to get our ideas entangled. It is not
as if we could ~~scarcely~~ conveniently fix our attention on
individual great composers, because ~~the great history of the~~



Great composers were not content to confine themselves to one
branch of art - ~~so that~~ ^{and} if you attempt to follow out the
development of a special branch, such as Opera - as indeed
you ought to do - it becomes venial to have to deal with
only one phase of a great man's powers and follow up the
branch which he illustrated ~~loyally~~ till you have almost
lost sight of him, & then go back and pick him up
again when dealing with another branch of art in which
he also dealt successfully. If I were to do as the
times we followed before and stuck to the story of Opera,
I should have to discuss Mendelssohn ^{and Spohr} in phrases which are
almost forgotten, and come back again to ^{their achievements in these} branches
of art which they illustrated with more success than we had
almost lost sight of them. However the growth of powers
of mind generally means the capacity to keep a lot of
different things in their right places at the same time,
and we must see if we can't do it in connection with

Danzetta . 1798

Anna Belina 1830

Plinio d'Amore 1832

Farmata } 1834
dunizze }

Luni 1835 .

Don Pasquale 1843 .

Don Pasquale 1848 .

Bellina . 1802 .

Simonebda 1831

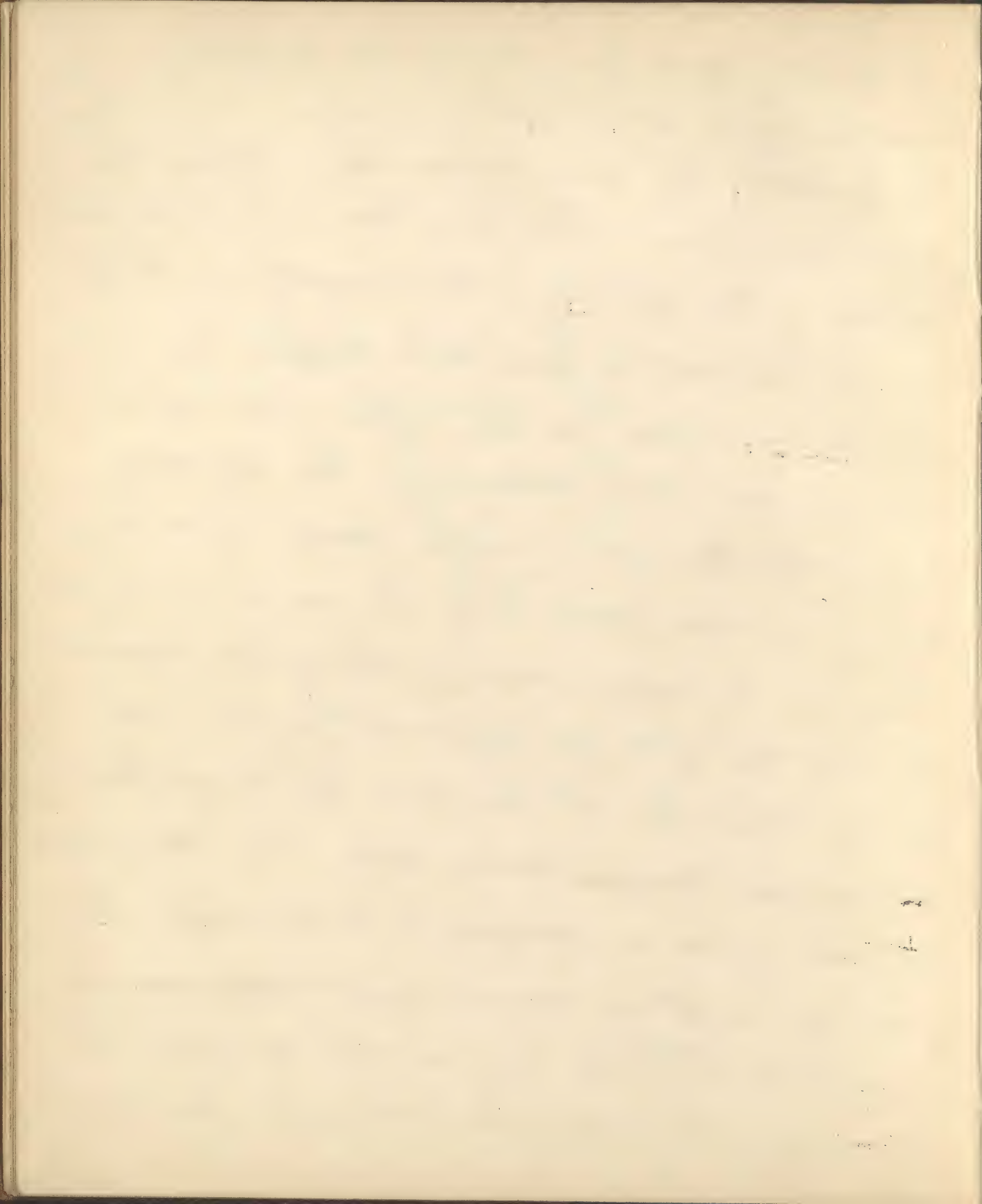
Norma 1831

Paritani 1835

Don 1835 .

the infinity of different types of art which have been developing
simultaneously in the last hundred years -

The last state of Art which we considered was a dimly base and superficial one - The Italian Opera of the popular Opera composers of the first half of the last century; of the type which was illustrated by Rossini as his chiefest, and Donizetti and Bellini, and their confines. It is difficult to give our minds back twaddle now. Their only saving grace is that these Italian composers developed an extraordinary sense of what was effective to sing. It was an era of great singer, & the composers made a sort of tacit compact with them that their first object should be to give them ample opportunity to show off. It was for a time the only thing the fashionable Opera-goers cared about. Their attitude towards that form of art was superficial in the lowest degree. They cared not one jot for dramatic propriety, ~~artistic~~ ^{artistic} ~~merit~~ or for any of the higher ^{artistic} qualities which could be manifested in the management of the accompaniment, the development of musical ideas



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or any of those qualities which represent the spiritual nobility and
sincerity of the composer. Everything was conventionalized to the utmost
possible extent - Continued figures of accompaniment, conventional
Cadences, & Chorales, conventional succession of harmony & very
few of them, conventional instrumentation most of it very
bad, all designed to relieve the typical ~~large~~ complacent
conventionalized fashionable mind of any effort whatever.

It was however serviceable in one way that the very
baseness and meanness & falseness of the type caused
a vehement reaction and helped towards the revolution
ultimately accomplished by Wagner. Meanwhile even
when the silly stuff of the Italian school was mainly
in possession of the stage which fashionable folk patronized
in other countries ~~and~~ the Germans showed their bias
towards a better type of work. We have already seen
how they failed with Weber ~~and~~ through German ideals,
and simultaneously with him other men did some
minor work. Among the most prominent we ~~find~~

Feb 20 1796

Singular personality Louis Spohr - who was born at Brunswick
in 1784. He naturally looked upon Violin playing as
his chief object in life at first, for no doubt he had very
great gifts in that direction; soon and he began composing
with the idea of making pieces for himself to play; but
finding himself gifted with considerable facility he tried his
hand in other directions; and among his early experiments
was a one act Opera "Die Prüfung" which he wrote
in 1804 or 5. It was only performed at a concert. He
wrote an Opera "Alcina" in 1808, which was accepted for
performance at Weimar, but never actually arrived at that
consummation. Then in 1809 he wrote the "Zweikampf
der Gelehrten" "The Learned Duel" which achieved
considerable success in 1810. At that time he was
making concert tours in Germany and had won the position
of being the finest of living German Violinists, and had
written for himself to play Violin Concertos. He
was also winning a name as a conductor, and the first
of the Musical Festivals in Germany was held under his

Thrift
in 11

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direction at Frankhausen in Nuringa in 1809 -- &
another similar festival took place in 1811, for which Spohr
wrote his first Symphony in E $\flat$. He took ground in
another direction in 1812, and produced his first attempt
at an Overture "Das jüngste Gericht" at the invitation of
the French Governor of Erfurt for the Fête Napoléon which
took place there that year. This is a different work from
the ~~last~~ familiar Last Judgement, ^{Die letzten Dinge} though dealing with much
the same subject. Spohr himself after several performances
made up his mind that it was not up to the mark &
withdrew it. He paid a visit to Vienna in the year
and made a mark with a player & a composer.
In the following year he produced ^{Faust which was} the first of his
Operas which took a good hold of the stage. It is

Point upon whom
& includes

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rather formal and uninspired, but reputable and conventional
music; which certainly would ~~not~~ interest us at all now.
It was about the time that Spohr came into contact with
Beethoven, whose early works he greatly admired - he
he could not make anything of the greater works
of Beethoven's later period. He even thought the
finale of the 9th Symphony "monstrous, tortuous & even
trivial!" And described Beethoven himself as being
"wanting in aesthetic culture and sense of beauty".
This is the more surprising as Spohr was not by any
means incapable of liberal judgment - for he was one
of the first musicians of his time to express
sympathetic appreciation of Wagner. He was indeed very
much impregnated with Mozart, & Beethoven's advances

When asked the strong influence of Maynard.
He spoke of his "last judgment"
which spoke was through with him in 1812
as "laboured & tedious" &
modelled entirely after Maynard.

See back

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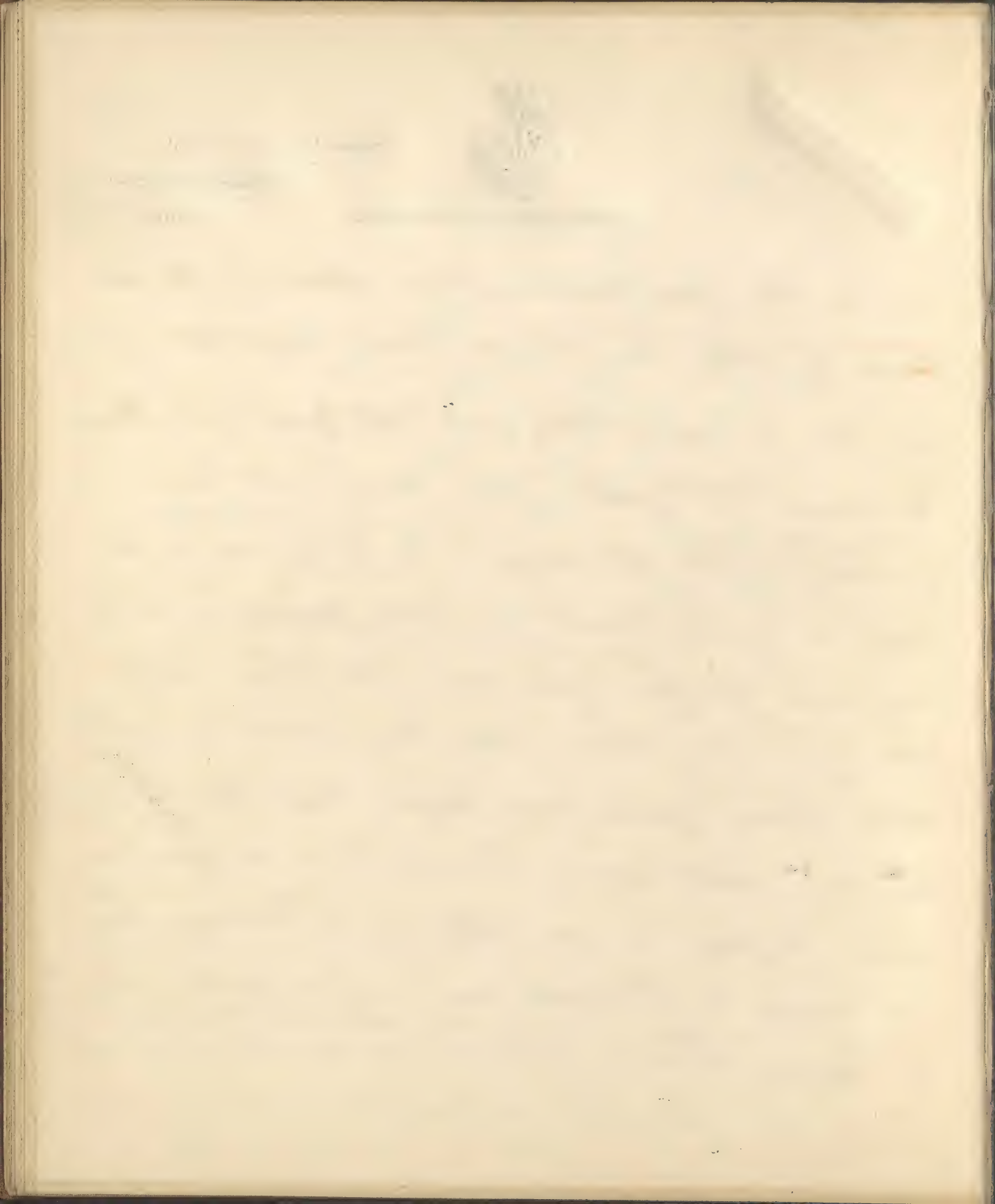
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in his later years appeared to him isolation of the silver
canons of style & construction which Mozart represented.

In 1815 he went to Italy, and wrote specially for the Milan
his famous 8th Concerto, which is known as the Scena
^{- Hello still Donizetti}
Concerto ~~in D~~ ^{in still} after played. In 1817 when he was
back in Germany Saint was first produced, & as he
has said soon got a firm hold of the stage, which it
held for a long while. And he followed it up with
another Opera "Zemire and Azor" which for a time
was even greater success. Then in 1820 his fame having
reached England he was invited by the Philharmonic Society ^{to come here}
and played his 8th Concerto, and one of his Quartets, and
his Symphony in D, which was received with enthusiasm.
It is said that this was the first occasion on which



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a conductor baton was used - As ~~intended~~ it had been
customary here for the leader of the Violin, to fulfil the duties of
conductor with his violin bow! Spohr was much pleased
with the performance of the Philharmonic, & the English
public being much pleased with him it led to more
intimate associations with England, ^{which} ~~and~~ continued
in after years to ^{be regarded} ~~regard~~ him as one of the foremost composers
of his time. On the way back to Germany he paid his
first visit to Paris. Here also he was received with
much favour, though the Parisians were not so enthusiastic
about him as the Londoners had been. He then went to
Dresden where he was just bringing out Ossendub,
but Spohr was not very favourably impressed with that work
and was doubtless a little vexed because he had meant
to set to some subject himself.

Don the look.

Seconda - a very spectacular Opera
with numerous choruses and ballet & military scenes
The air on my front, and the situation are
retarded by fast actors stopping at times to go

through a lot of superfluous music. The story is
about Brahman & Portuguese of Goa. Seconda the
widow of a local Raja is condemned to death:

it is to be burnt in the funeral pyre of her deceased lord.
The Portuguese General Dristan is coming on the
scene by accident discovers that he had been -

love with Seconda on some previous occasion -
and after a great deal of pretty nothing which
affords a good opportunity for Seconda to get very

acutely humiliated in front of the temple, the
Portuguese rush in & rescue her.

1822 he became ^{Hofkapellmeister} conductor ~~of~~ at Hesse-Cassel,
 & then he brought out another Opera "Lorenda", which is
 much the best of his Operas, and became a stock work
 in all the Opera houses in Germany. It was received
 with enthusiasm ^{later at Berlin when he conducted the performance}. And is indeed a very respectable piece
 of work & showing even a certain amount of dramatic
 development, and the admirable scoring of which Spohr
 was a master. And at Berlin he ^{confirmed the intimacy} ~~made friends~~
 with Mendelssohn which had begun a few years before at
 Cassel. It was in 1826 that he produced "The
 Last Judgement" ^{Die Letzte Dinge} at the Rheinisch Festival at
 Dusseldorf, the work ~~which~~ which he has become most
 intimately known to the British public, which has maintained
 a popularity in the country which is surprising in view of
 its obvious inadequacy to the imposing nature of the subject.
 He followed this up with three more Operas "Pietro
 von Albano", "Der Berggeist" and "Der Alchemist",
 none of which took such permanent hold of the stage as

It was originally intended to have
beats poem of the name & music
but he can't get the idea & wrote the
Symphony ~~to~~ as the poem instead
giving instructions that the poem
should be read before every performance
a direction which is not carried out.

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 'Insolence' - Faust. It was in 1831 that he completed
 his famous Victim School, such was one of the best services he
 did to the world, though in those days of enormous virtuosity
 it is ~~not~~ no doubt hardly regarded as up to date.
 Then followed the more famous of his Symphonies "Die Werke
 der Dürer" ^{The Conservation of Music} in 1832, which was first performed at Cassel,
 and he composed an Oration ^{in the country} ~~Romance~~ as Calvary, which
 was performed at Cassel in 1835. It was also performed
 at a Norwich Festival in 1839 and was received with
 immense favour, though it is for the most part poor
 thin sentimental stuff. It's success led to his being
 invited to write an Oration specially for the Norwich
 Festival of 1842, for which he produced "The Fall
 of Babylon" - which has more ^{poetry} ~~stuff~~ in it, & suited
 the British public through ^{conveying} ~~conveying~~ some greatly written
~~and~~ with a perfect Chromatic ~~and~~ it. Spohr was not able to
 conduct it at Norwich as his master the Elector of Hesse
 Cassel would not grant him leave of absence. But
 he came over as soon as he could get away and
 conducted it at ~~the~~ ^{the} ~~Hanover~~ ^{Hanover} ~~Grand~~ ^{Grand} ~~room~~ ^{room}. & again



at Ester Hall ^{with} the Sacred Harmonic Society of that time. His
position here was so eminent that ~~he was~~ the last concert
of the old Philharmonic Society ^{in that year} was devoted almost exclusively
to his works, & an extra concert was given by special desire
of the Queen & Prince Consort Albert, which included several
works of his. In view of the fact that his works have
formed their level nowadays it is ~~now~~ ^{now} wise to remember
how great a position he held in the eyes of the public in
those days. He wrote his last Opera - 'Die Kreuzfahrer'
^{and it was produced at the Carol & Berlin} in 1844. But this again had no very permanent success.
He came to England again in 1847 & the ^{Harmonic} Society
had a regular series of his Oratorios. In 1849 he
wrote his 9th Symphony 'The Seasons'. In 1852 he
came to England again & his Opera 'Faust' was given
at Covent Garden in a revised form, ~~to adapt it with~~
recitatives in place of spoken dialogue, and was very
successful. As has been before mentioned ~~of his spoken~~
works by this time pretty intimate with Wagner's ^{existing} work
and thought him the first of living Opera Composers. - And
^{He had Friedrich Hollaender performed in 1842}

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My

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in spite of much opposition he got Danubäuser performed
at Carls in 1853. He thought some of it foolish, but it
is certainly very much to his credit that he was so early in
the field ~~in~~ in his recognition of the incipient possibilities
in our Wagner. I had the pertinacity to get a hearing of
one of his works. ^{where most respectable musicians still regarded that composer as an Anathema.} He meant also to have performed
Lohengrin, but his efforts were frustrated by the opposition
of the Court people - He died at Carls in 1859.

He certainly was one of the oddest figures in Musical
history. In his sentimentality & feeling and generally
his masochistic style is so singularly at variance with
his personal character. His famous autobiography
is one of the most amusing of books connected with
Music, & suggests him to have been a most strenuous
and asserter of personalities. With extremely
independent ideas and no hesitation in giving vent
to them. He was very keen about politics and often

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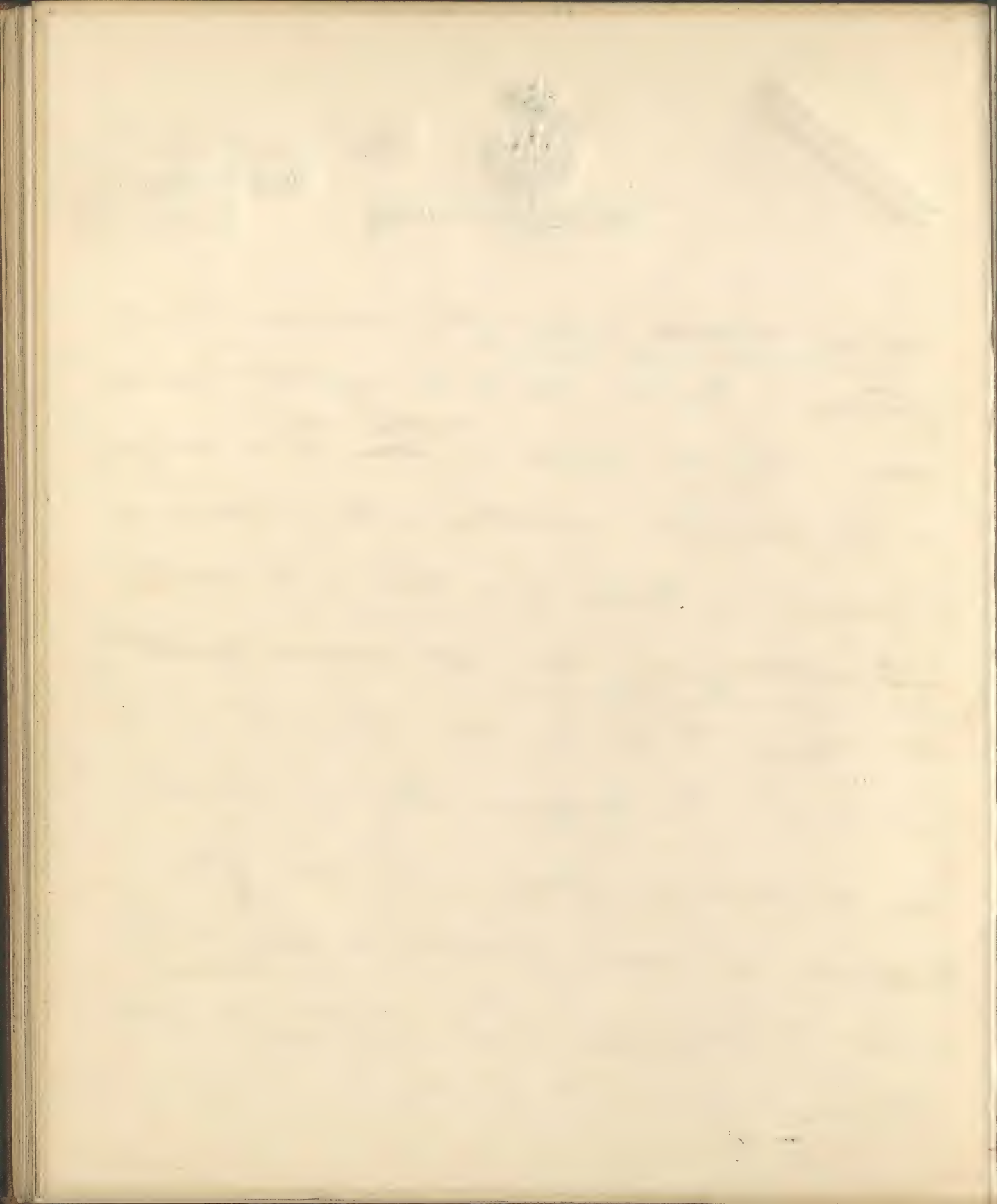


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in very creditable trouble by their independent library
of tendency. But his works do not suggest this disposition
at all. They are of course ^{reputable musically} ~~very~~ ^{and} his best quality
was his admirable orchestration. He was indeed in
the forefront of composers of his time in his mastery
of Orchestral Effect. He wrote excellent quartets
with a tendency to lay too much stress on the first
violin part. In symphonic writing he showed a
desire to break new ground - & many of his
symphonies are at once speculative & learning in the
direction of programme. The oddities in his symphony
"The Divine & the human" - which he was two volumes



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a solo orchestra to express the heavenly influence, & the
full orchestra for the earthly. - Another school expression must
be the Historical Symphony - which the first movement is
supposed to represent the style of Handel & Bach, & the
second the style of Mozart & Haydn, & the third that
of Beethoven & the fourth Schumann are standard, & ~~last~~
~~in~~ from these experiments it is again that he was
unconsciously impelled in the direction of romanticism which
was in the air in his time - though his style with
a certain primness & formality was very untypical of
any romantic ideals. Great as his position was he ~~had~~
~~never~~ originated no school - And we may regard the
as fortunate. a few rather feeble composers imitated
his style, but they ~~rather~~ ~~not~~ made no contribution to
the progress of the art, which needed something more wide.

Krentzer should come before Marchner.
see map page.

Heber born 1786.

Piermit
Law student in
Leipzig in 1813.

Heber - Marchner were first friends.

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A composer who has even more completely passed as
of higher than Spohr was Heinrich Marschner who
was born in 1795^{in Sangerhausen} and died in 1861. He is chiefly
notable as following Schubert's ideas in the lines of Weber
under whose influence he composed. He began his
operatic career with "Der Kyffhäuser-Ring" and Henry IV,
and Weber had the latter performed at Dresden, where Marschner
was afterwards associated with him as conductor at the
opera house in 1823. "Der Vampyr" a thoroughly romantic
Opera made a great mark in 1828, and it was
translated into English and performed 60 successive nights
at ~~the~~ ^{the} ~~Grand~~ ^{Lyceum} Theatre. He followed this up with
Des Falkners Braut, and "Der Tempel und die Jüdin"
formed as little ^{produced 1829} ~~successful~~ ^{in most successful} ~~travels~~.

P. minor. Long. - Compositae -
Tobacco leaves for Albrechtsberg.
A. atom. - Die Leinwand Maser.

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work "Hans Heiling" with a libretto by Deviat, came out
in 1833. It had an immense success in Germany, and
apparently still holds a place in the affections of Germans.

Its kinship with Bruchnütz is evident in its supernatural
features, spiritism and gnomes and such elements of mystery
which appear to be congenial to the German Operatic mind.
And his treatment of the Messia is also Weberian. He
stands out as a decidedly important figure in the
late development of genuine German Opera, & Wagner
had a good opinion of him, & Mendelssohn shows
traces of his influence mixed up with the influences
of Weber.

In this connection there are a few other men who
deserve to be remembered. ^{Conrad} Kreutzer who was born in ¹⁷⁸⁰ ~~1782~~
in Baden - was conductor at the Karlsruher Theatre & at Vienna between
1825 and 1840, made a considerable mark with his
Nachtrager in Granada, a light Opera, ^{which came out in 1834} and his

Lortzing tried his hand at Oratoria
and wrote "Die Himmelfahrt Christi".

performed in 1822
In 1833 was first tenor at the Stadttheater in Leipzig - 10 years there.
Tried conducting, but his disposition
being too easy going was not fit for it.

He was for a short time Kapellmeister at the
Theater "an der Wien" at Vienna.

also - Berlin - 1850.

Der Waffenschmied produced in Vienna 1846 - Full of spirit
and good Music -

Reinolds Knappen 1849. Leipzig.

best is said to have been a fairy Opera. "Der
Verschwender". He died in 1849.

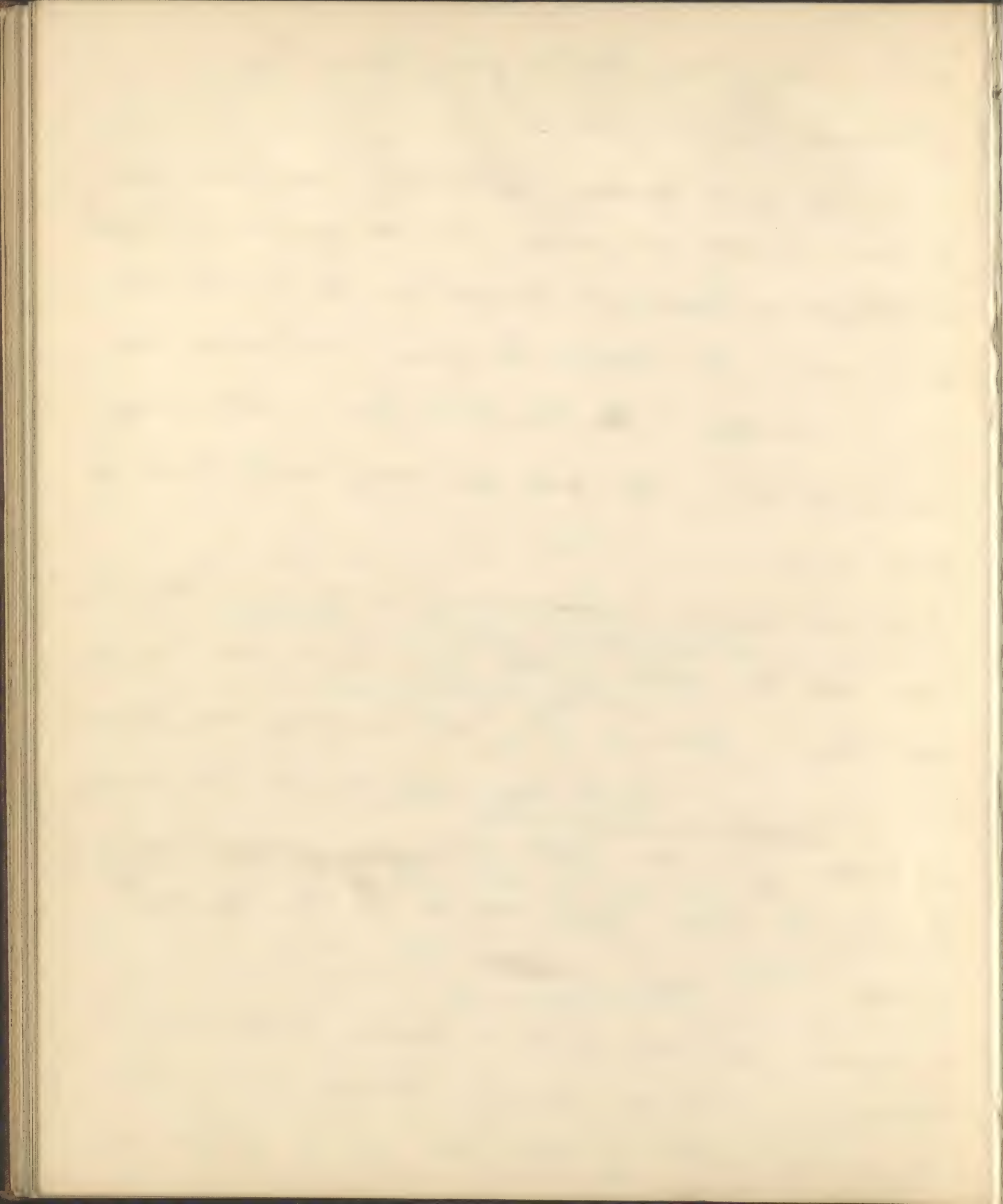


Peter Joseph von Lindpaintner born in 1791 had some time
a great reputation in Germany. He was for some time conductor
at Stuttgart, & Mendelssohn thought him the finest conductor
in Germany. He produced 2d Operas, and Symphonies and
Songs & Overtures. ~~He~~ Amongst his Operas is another "Vampire"
and "Reichthum". His works have ~~many~~ mostly passed into
disuse & now.

Justus Albert Lortzing was ~~born~~ the son of an actor, born 1803. He was
an actor & singer himself. ~~He wrote a number of~~ ^{He wrote a number of} light Operas which have become
stock pieces in Germany. The most successful being "Der
Glocken" and "Zimmerman" which I can myself remember being performed
in London. ~~He wrote a number of~~ ^{He wrote a number of} light Operas which have become
stock pieces in Germany. The most successful being "Der
Glocken" and "Zimmerman".

~~Wilde'schütz was produced in 1842.~~
in London. ~~It was~~ ^{It was} quite light and ~~was produced in 1846.~~ ^{was produced in 1846.}
composed in 1837. ~~Another successful work was~~ ^{Another successful work was} "Die beiden
Schützgen". He died in ~~1842~~ 1851.

A composer who had rather a peculiar position was
Hoffmann. Who was more of a litterateur than a musician.
He was an imitator of Jean Paul in his fanciful and



imaginative style, and Schumann was much influenced by him
in his literary work. Even borrowed his family letters from him.
He indeed practically originated a style of discussing music
in a much more intimate manner ~~and than had been~~ [✓]
before in vogue - & with greater insight into Musical expression.
He wrote eleven Operas some of which were successful.

Meyersburg 1791

Penn 1792

Halsbury 1799

Field also comes within the 10 year.

In the Opera field = Verdi 1813. Franz 1815

London 1818

Italy 1813

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It is a fact worth taking note of
that ~~the~~ the course of musical development
draws us away from Opera for a time in the first
half of the 19th century. When we think of the most
conspicuous figures of the time we feel how strongly the
art was expanding into various quite distinct phases. The
first fifteen years had indeed a very striking list of
listers to name. Berlioz was born in 1803, Mendelssohn
and ^{probably} Chopin in 1809, Schumann in 1810, and Liszt
in 1811; and last and certainly not least Wagner ^{and Verdi} were
born in 1813. ~~For a space of~~ ^{a space of} to any ten years
we should have to look through chronology very carefully
to find any other such list! ~~in so short a time~~

Pure technical elaboration.
The first great manifestation
of pure planning in human
art. Which in later times
has been considered a
artistic development of deep significance.
Indeed no more than
the ~~art of~~ art of forging
the masterpiece.

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Improvement
and each ^{represent} a distinct phase of art. Berlioz
a peculiar phase of historic programme music, Mendelssohn
elegant & ^{cultured} ~~frank~~ respectability, Chopin the ideal of
romantic pianoforte music, Schumann ^{Intensive} romanticism
in songs & pianoforte music, Liszt the ultimate fantasy
what was then regarded as advanced, mainly in the sense
of virtuosity of every kind, and Wagner the great and
permanent revolution in Operatic methods -
Hector
Berlioz is without question one of the most singular figures in the
history of music. His father was a physician ^{of Grenoble} and he was
himself intended at first to follow the same profession, but
~~after~~ the passion for music soon ended the prospects of any
other career. His eager and excitable disposition made
submission to any guidance but his own whims rather difficult.

1871

Sydney Australia

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from the first. He went to the University for a time, and left
in 1823 to the Conservatoire in Paris. But he had a violent
dislike to academic methods or any kind of established routine in
musical education; and as that was rather a personal element
in the educational views of Cherubini, who was then Director, it
is natural that after long he left the Conservatoire; when he
soon seems to have formed a contemptuous estimate of everyone
except Lesueur. The often mentioned lack of thorough artistic
training was not therefore owing to lack of opportunity but to
disposition. Berlioz was inevitably the antagonist of authority and
dogma of any sort - submission was not in his line. He
had inevitably to work out a scheme of artistic procedure suited
to his vivid personality, and he very soon began to show what was
to be the line of his work. The well known Dante's Symphony called "L'Episode
de la vie d'un artiste" seems to have been written quite early in his career,
probably soon after leaving the Conservatoire; and that

Infinitesimal :

Waverley .

Prix de Rome

3?

Sardanapalus .

The ending of the story
of the ~~infinitesimal~~ ~~infinitesimal~~

The ~~ending of the story~~ ~~ending of the story~~

and how to handle the end of

Bond with Rome .

was in a sense a manifesto of the course he ~~so~~ felt impelled
to pursue and of the particular type of programme which should
be felt adapted to musical treatment. Another remarkable
work which was produced early was the Oratorio to Waverley.
He had it in mind to try for the Prix de Rome, a prize
much coveted by young genius in France, as it ~~supplied~~ supplied
the money for a ~~year~~ visit to Italy, and prescribed a
stay of 3 years in Rome. But apparently to qualify for the
prize a candidate had to be member of the Conservatoire, so Berlioz
returned to that institution for a term studying under Lesueur,
and so it came about that in 1830 he won the said
Prix de Rome with his Cantata Sardanapale, & journeyed
to the country which France paid so high a compliment, as
that to ~~for~~ perform & when that the young artists nature
could only be completed by Italian influence. But Berlioz
found 3 years too long to be expatriated from Paris & he
obtained leave to curtail his sojourn & returned in a year
and a half bringing a revised edition of the Sinfonia Fantastica & its continuation delivered
with him.

Maries .

becomes a journalist.

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The important step of taking to himself a wife soon followed.
He was an enthusiastic fan of Shakespeare, & that possibly was the cause
of his marrying ^{in 1833} ~~an~~ English actress Miss Smithson who had been
acting Shakespeare at the Olden Theatre. He had a hard
struggle as his music was not of a nature to become popular
or to bring him any money & he was not successful in obtaining
any permanent appointment. He even applied for the post
of Professor of Harmony at the Conservatoire & it was not a matter
for surprise that Cherubini did not give it him & so
it came about that he became a journalist, & much of his
time was ~~now~~ occupied in writing of newspapers, a business
for which in some ways he was well fitted. Indeed his disposition
was such that one hardly sees how he could have kept
out of print even if circumstances had not forced him to
write. He was essentially one of ~~these~~ ^{the class} ~~men~~ ^{often described as} ~~the class~~
~~the class~~ literary musicians & his mind was always disposed

Papini.

Work in Italy

Commission from
Irish Government.

Begin touring
abroad.

Meet Mundson
& Schumann.

visit Russia

21
kind expression in terms more than Musical. Even his Musical
ideas are often semi literary. He composed at great speed
& in spite of this work. Paganini the famous violinist having
been much improved by a visit of his gave him 2000 francs
to write a work for Viola & Orchestra, which produced the
well known 'Harold en Italie' in 1838. Then the French
Government gave him 4000 francs for the Requiem and he
received another commission of 10000 for his Symphonic
Funeral at Donizetti. So things looked a little brighter
for him; and his reputation grew more general. He began
lecturing visiting foreign countries ^{some after 1840} & giving concerts of his works,
and was for the most part very enthusiastically received. He
went to Germany and made the acquaintance of both Schumann
and Mendelssohn. The latter of course could not
abide his music, but he made a show of
friendliness - & as Berlioz said "they exchanged
tomahawks". He also went to Austria, and to
Russia, then according to his own account the audience

Came back with
enhanced reputation.

La Dammation de
Saint - 1846.

Tristia . 1848

X

185 - Jedem.

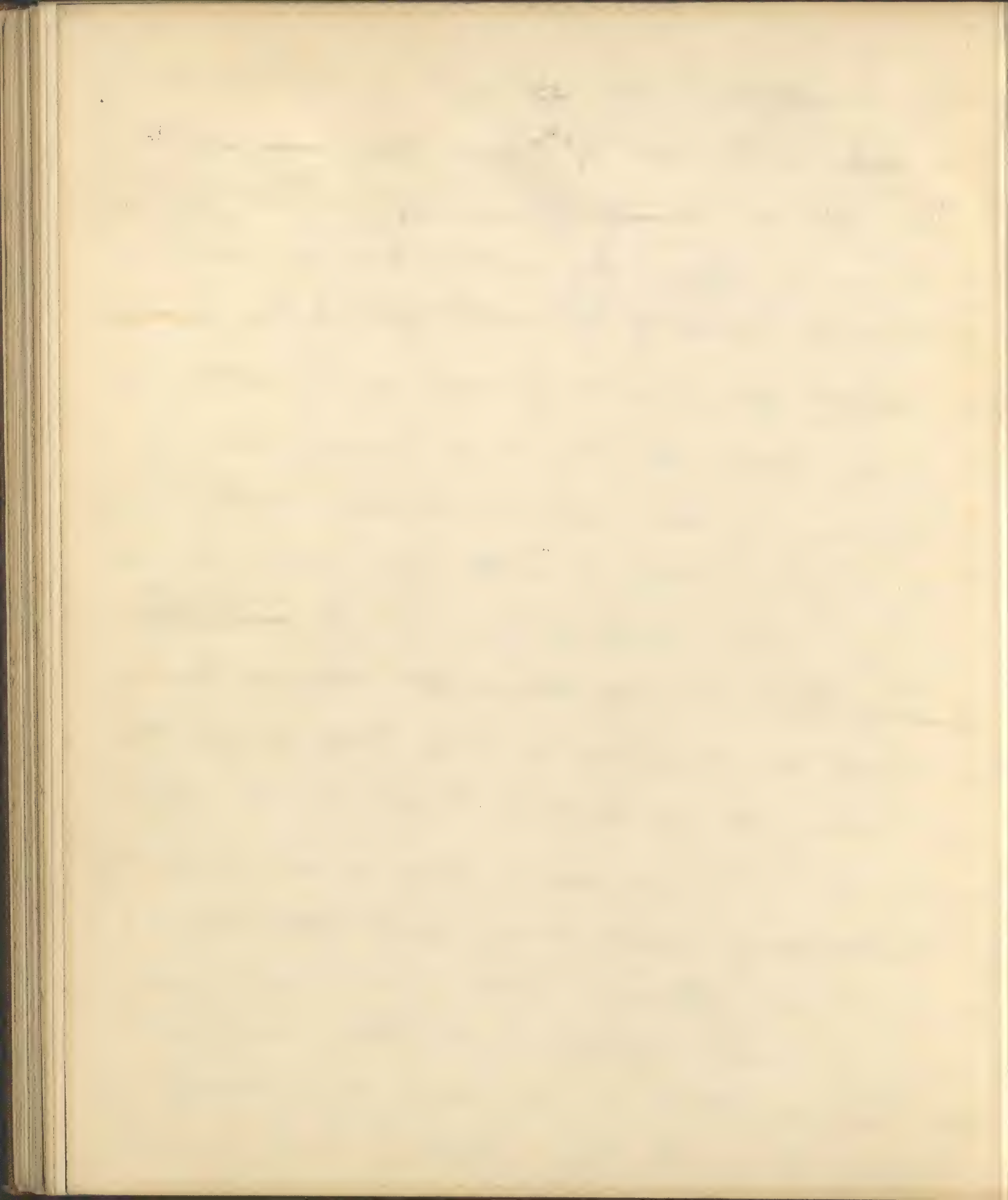
Bendit & Bistria;
& much ado

La Foyes .

Something on stage they think
like - by appearance
the musical work must be part
of the system a vast number of
instruments
they judge by the nature
of the instruments and how

was excited to a frenzy by his compositions - At any rate
he came back to Paris, the one place he adored, with
~~his great~~ reputation - then - 1846 he produced the
work by which he is most familiarly known ^(in this country) "La Danseuse
de Faust" and apparently it was not received with much
favour - ^{The "Danseuse" which included the Ballet "General March", one of his earliest things, was written in 1848.} He came four times to England after 1848
(the year of revolutions) and in 1852, 1853 was engaged
as conductor of the New Philharmonic - and here he
gave his Romeo Symphony and parts of Faust and
even Mr Benvenuto Cellini performed under his conducting
at Court Garden - 1853. ~~He appears to have printed~~
~~his "Danseuse" in 1854 among~~ ^{the movements of which} ~~which is one of his~~
~~first impressions.~~ In 1855 he wrote the Choral & Dramatic
for the Paris Exhibition in 1855, which seems to have given
the Parisians and a greater idea of his power than any previous
compositions. In 1852 the short Opera Benedict and
Beatrice was performed at Baden, & then ~~his~~ what he
considered his chief effort, & meant to be the crown of his
work the Opera "Les Troyens" was given in Paris in
1863. It was then a failure, & Berlin was more

deeply disappointed, and he brought his producing to
an end. He went to Rome once more in 1867
and after his return to Paris in 1868 his health gave way
and he died in 1869. It is customary to regard him as one
of the greatest masters of Instrumental effect. He had an extreme
susceptibility to colour and a very vivid sense of rhythm, &
he generally looked at music as a means of expressing
a programme of some sort, or interpreting something outside
itself in terms of colour & rhythm. The result is that its
elements are ~~as a rule~~ ^{The element of music} extremely artificial.
by which expression
~~elements of music~~ is chiefly obtained, that is melody and harmony
are relegated to a second place. And Berlioz generally thinks
of the colour first and then of the thought which he is going to
express in it. It is as much as though a man should collect
a ~~number~~ ^{number} of agreeable sounding ~~syllables~~ ^{words} and
consonants and afterwards decide what thought he was
going to formulate with them. So Berlioz hardly ever
spoke from his orchestra - when devoted of its amazingly
variegated colour the ideas themselves do not count -



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or exert much fascination. The instantly ^{and instantly} ~~existable~~ ^{attract} type ~~attract~~
the attention of the big public, and now and again there
are strong attacks of Berlioz fever; but it is not possible
to imagine anyone permanently living with Berlioz and the
~~infirm~~ ~~infirm~~ public do not want too much of it either. Such
now & again it is amusing to see his vast array of drums
and brass instruments, and the innocent public generally laughs
when it sees such an array, being aware at the back of their
minds that really great thoughts do not require so much
paraphernalia. It is one of the ^{many} problems of humanity to
explain why a certain existable type should have such mastery
of effort; and take such extravagant delight in dappling and
darning. And why their bedazzlement and bedimment



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should always heard than so little behind it. One may project
that it is because of superficiality of temperament, which induces
to insincerity - or lack of accuracy & induced by respect due
to make effort. Berlioz' Memoirs are extremely interesting, but
the amount he says of things are so proportionally and extravagantly
over-concentrated that it induces and attitude of distrust of
anything he says & does. However apart from concrete facts
his mind does of a very narrow & vicious type, &
his theories about sundry features of modern music were ~~not~~
correct anticipations of later developments. And his ~~theories~~
knowledge of the business of instrumentation ~~backward~~ the world in
which indeed were embodied in his famous Orchestre
d'Orchestration which has been ~~the~~ accepted as the best
treatise on the subject ever since.

It would be difficult to imagine a greater contrast than
Berlioz and Mendelssohn. The former the opposite impossible

The man from Hamburg
 to Paris in 1818, was
 caused by the discomfort
 of the Dutch occupation of
 Hamburg.
 Disappointment in 1818
 in his work.

There are people who enjoy music for itself and other
 people who enjoy it for what it expresses. The former
 often make supremely wonderful artists. The latter
 feel it in its relation to other things, and feel
 those things so powerfully that they develop their
 artistic resources to wonderful heights
 to express them. They are men of a
 larger type, people of wider sympathies
 & wider conceptions. Wagner is the
 most notable of such a type. And illustrates
 the most remarkable development of quite
 a slender natural outfit of artistic resources
 to some of the most comprehensive achievements
 that have ever amazed humanity.
 Hans ~~Mendelssohn~~ Berlioz also belonged to that order.
 Mendelssohn to the order of those who are first and
 foremost supremely musical.

Mendelssohn.
 Little in Hamburg.
 Family man & Berlin.
 (Grandson of Moses
 Mendelssohn, in his
 time famous as a
 "philosopher".)
 His purpose
 productivity
 in youth.

of which intrinsic beauty of art,
 and the beauty of the ideas
 which are represented
 as separate of the
 art.

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Parisian & Bohemian and the latter the very incarnation of
correct, elegant, refined, polite, responsible good behaviour.
Good behaviour & very well expressed, often most brilliant, but
centered on another plane from the native unrefined humanity
which Berlioz & the genuine romantics wanted to get at.

Mendelssohn came of a well to do stock of Lüneburg
and was born at Hamburg on Feb. 3 1809. The family moved
from Hamburg to Berlin when he was ^{very} three years old; and
there Felix was very thoroughly educated in the matter besides
Music. His extraordinary quickness and aptitude for Music
showed itself very early. When he was 12 he was already
composing Sonatas and a Duo and a Quartet & quintets
Quintets and proceeded in following year to pour out Symphonies
and all sorts of compositions. He arrived at Symphony No. 9
when he was about sixteen, & had frequent opportunities
of playing both in public & at the musical parties and

Die beiden Hefen
at 16.

C minor Symphony.

Mendelssohn was made much of by the
Mendelssohn Club in London
and he was unfavourably
impressed by French music in
the days of his visit to Paris.

To Paris.

Cherubini.

Mendelssohn was made much of by the
club in Paris but he was unfavourably
impressed by French music in the days of his
visit to Paris. His visit to Paris was
his first visit to France and he was
much surprised at the effect.

The String Quartet.

Overture to
The Summer Night's Dream

34
were given at home. His father ^{Die Baier'sche} Opera ^{was} rehearsed on his
last birthday. 2 later years of course all these
youthful efforts were put aside - But one symphony, that is
C minor, which was then No 13, but was recognized later
as his No 1. From early days he was in constant familiarity
with the famous musicians of all sorts, and many are
the references made by some of them to his marvellous memory
and astonishing power of anticipation. His parents took
him to Paris - 1825 and there among other things he came across
Chateaubriand who was with him & whom he described as
an "enormous volcano, now & then blazing up, but all covered
with ashes and stones". When he went back to Germany after
he completed another opera for the wedding of Cambrillo. But
his final step into maturity was marked by his composition
of the Overture for Stung which was finished in October 1825, and
has ~~fully~~ maintained its hold ~~they~~ as a fully characteristic work,
though he wrote it at the age of 16 - And it was not
long before he produced another work which is even more
astounding demonstration of his the famous Overture to
"the Midsummer Night's Dream", a work which for delicacy



It was in 1829 that he succeeded in (March 11)
~~getting a skin for the skin~~
 getting a performance of Bach's
 Matthäus Passion in Berlin. I said
 he the first performance since Bach
 died - and so since the first time
 out. I understand at the time being
 only 20 years of age.

Calm sea &
 Prosperous voyage.

Cross to England
 1829.

Pickman.

family, and mastery of effect he never surpassed. The
score is signed Berlin Aug. 1826. So he was only 17 when
he wrote it, & that performance was given by an Orchestra
in the Mendelssohn's garden house, & its first public performance
seems to have been at Stettin in January 1827; & thence
began its wonderfully successful career. The Opera the
wedding of Camacho was also performed in Berlin in the
year. But we cannot regard Mendelssohn as anything of
an Opera Composer and the work he now takes any hold.
There is no need to follow out the attainments of his family
in any direction. The most work of importance was
probably the Overture to Goethe's "Calm sea & a prosperous
voyage" which he wrote in 1828. In 1829 he came
for the first time to England - During this only 20 years
old, and ~~before~~ ^{he} conducted the Symphony in C minor before
rejoined to at a Philharmonic Concert on May 25, and it was
enthusiastically received. Among other events was a Concert
beginning when he played Beethoven's 26 Concerto, which appears
that there to have been quite unknown in the country. And also
conducted a performance of the Midsummer Night's Dream Overture -
It is always said that it was after the ^{concert} ~~concert~~ that the Bell saw

The case seems to have affected Handel's
Musically at home - He communicated some
to him of the subject of the Overture in a letter
to a friend from the Helander on Aug 7 & 1829.

Handel composed -
from Rome -
December 1820.

Dr. J. C. Cave
Overture

Reformation
Symphony.
1830

Walpurgisnacht.

To Italy.

of the former Overture was left by Alford in a cab & lost. (38)
The Mendelssohn said was "Now mind I will make another" which
he accordingly did, and it is said on checking it with the
parts, which were not lost, that it was absolutely correct, when
his turn in London came round and he went to Scotland
and it was then that he was inspired to compose the
work very popular in later times as the Scotch Symphony -
He also at the time took boat to the Hebrides & saw Rhyol's
Cave, which inspired him to write another work, the Hebrides
Overture ^{or Fingert's Cave} which has also maintained its hold on the affections
of Musicians ever since. After enjoying himself heartily
after his fashion he went back to Germany via London -
and wrote the Reformation Symphony for the tercentenary
Festival of the Augsburg Confession in 1830 being at that
time 21. It was in this year that he paid his long visit
to the great poet Goethe at Weimar, which no doubt was very
good for his mind. It bore fruit in the composition of
the "Walpurgis night" which he ~~wrote~~ ^{composed} in 1826. In ~~that~~ ^{the same year} 1830
~~after~~ he made a tour in Italy; and there he put
the final touches to various works above mentioned. Namely to
the "Walpurgis night" at Milan in July 1831, and the Italian symphony also

Italian Lymping
& Scotch.

The Miscune 2
Allypi.

2 Munich
f minor Courts.

W. London.
Phil again.



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mainly led to the composition of the Italian Symphony. The
Septet Symphony & Italian seem to have been written
together as he was at work on both when he was in
Italy. It was at this time in Italy too that he performed
the same feat as Mozart (in writing down) ~~from hearing~~
the tremulous Minuet of Alcegi, which was so zealously guarded
as having it performed at the Sistine in Holy week. After
the Italian voyage he went to Munich ^{where} his famous
f minor Concerto first came to hearing in October of 1831
when he was only 22. His life now seems to be spent in
flying about from place to place. He was in Paris again
in December - when his Reformation Symphony was destined
a performance on the grounds of its being too learned, much
to his disgust! Then in April 1832 he was again in
London - which he was very fond of - and played his
f minor Concerto at the Philharmonic, and wrote his

Donation 1
Hards with Mace 1872
Completed 1876

Edinburgh Oct. 1876

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J. Paul.

Complete Italian
Symphony.

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Capriccio brilliant of 22 while in London - & probably also
just the final rising touch to the Hebride Overture while here.
It is worth noting that in spite of his marvellous fertility he
often ~~scarcely~~ kept things by him and would turn up &
again. He was back in Berlin in Feb 1832, and the
Overture of St Paul was beginning to occupy his mind. He
also at this time completed the score of the Italian
Symphony in April 22 1833 - another instance of his
keeping a work by him for a long time. It was allotted
as a mutation, to the London Philharmonic Society, which
asked for a Symphony, and Overture 2 a vocal piece,
of which they were to have the exclusive right of performance
for 2 years for 100 guineas. The Symphony was indeed
first performed under his direction at a Philharmonic
Concert on May 13 1833 - later on he wrote the
well known scene "Infelice" in the vocal piece which they

Mar 1836

St Paul
dividing attached
Friend's B&B &
performed at Dinninghof.
first performance in
England.

St Paul
at Birmingham
Dinninghof.

Violin Concerto.

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asked for. Then the "Cäcilia" Verein of Frankfurt invited
him to compose St Paul for them, and he began
it in the year 1834. But it took him till 1836 to
finish it. ^{It was not performed first at Frankfurt, but at Düsseldorf in May 1836.}
It was performed for the first time in England
at St George Hall in Liverpool under Sir George Smart ^{in October 1836}.
In 1837 he married a "Drahtlein Leinwand", 10 years
younger than himself. But then did not put any hindrance
in the outputting of compositions - as soon after he wrote
his 42 pieces, a String Quartet in E minor & a
2nd piano-forte Concerto in D minor. Then he had
to come to England again and conducted a performance
of St Paul at the Birmingham Festival in September.
When he got back to Germany he began the famous
Violin Concerto, one of the very finest of all his
works - and it was ~~at~~ ^{during} this period that he first
brought to the attention of Musicians in Germany the great

Elizah
by the
hand of

Logan
by the hand of

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Symphony in C of Schubert, which he had played at the
Bromwich Court in March 1839. Some afterwards
in honor of Elijah being ~~thought of~~. The Overture to Ruy
Blas belongs also to this time. Some followed the first
version of the Lobesang which was written for the
Festival in commemoration of the invention of printing
in Leipzig in January 1840. It was soon taken up
in England and he had to come here to conduct
it in September. He revised it afterwards and
added the well known scene of the Watchman, & in
this form it was performed at Leipzig later - the
same year. In the following year he was appointed
Director of the Musical section of a great Academy of Arts
founded by Friedrich Wilhelm IV in Berlin. Where caused
rather a change in his mode of life. In the

Reformed
Baptist
Matthew Passion.

The Covenants
Started.

Isachim.

41

same year he achieved the great triumph to humanity of
revising Bach's great Matthew Passion which he had performed
in St Thomas' Church at Leipzig in April.



In 1842 he seems to have set to work conducting concerts -
Berlin but he still managed to keep in touch with Leipzig
which he much preferred and produced the Scotch Symphony
there in March. Then he came of over to London, where
the same Symphony was performed again & aroused great
enthusiasm - And he still continued to whirl about
from Milan & Paris to Dublin & to Switzerland.

An achievement of very great importance in 1843 was his getting the
famous Leipzig Conservatorium ^{in the fine and spacious buildings} started. He was always most anxious
for this, and associated Hauptmann, David & Schumann with him,
calling it at first a Music School. How great its importance has
become in later years it is unnecessary to point out. Among people
known to us who have been there are Franklina Taylor, Samsonetti
and Sullivan.

It was about this time that Mendelssohn
came into friendly contact with Joachim, who came to Leipzig
in a body of 12 - ^{July 1843} Also about this time he completed the Music

Completion of.
 "Midsummer Night
 Dream" Music.
1843

The first definite anticipation
 1845 when he received an invitation to ~~that~~
 conduct the next Birmingham Festival & produce
 a new Oration. He answered "Since some time
 I have begun an Oration and hope to bring it
 out for the first time at your Festival." So
 it must have been ~~for~~ before before that date
 In May 1846 he had finished the
 first part - & must have left on
 working constantly at it.

Vivian Comets
 completed

Elyah

~~Aug 26 1846~~ (42)

to the Middleman's Night Dream - of which only the Western -
(August 1826) 15 years earlier
written in his own hand for him in existence. It is extraordinary

how consistent the work is in spite of being written so many years apart.

The completion of the Music is said to have been made
~~by the same hand~~ ~~as written~~ at the request of the King of Prussia, &

the whole was performed at the New Palace at Potsdam in September

1843. In the same year he came to England again and

conducted some of the Philharmonic Concerts.

In 1844 he completed the famous Victor Concerto which had
been in his mind for a long while, & on which
he had much consultation and fiddle passages with his

friend ~~Edward~~ Ferdinand David -
in spite of the distraction of having a vast number of
And then ~~composed a continuous~~ ~~work of~~ ~~hand~~

~~circumstances~~ ~~and~~ ~~friends~~ ~~which~~ ~~was~~ ~~ultimately~~ ~~completed~~ ~~and~~
performed for the first time at Birmingham ~~on~~ ~~Sept~~ ~~26~~ ~~1846~~ - and with enthusiasm, ~~have~~
~~published by~~ ~~Long~~ ~~in~~ ~~July~~ ~~1847~~. Considering the huge

~~of~~ ~~Considering~~ ~~the~~ ~~huge~~
number of people to whom the Allegro has given pleasure the

data must be admitted to be an important one. However

here again he did not find himself satisfied - & as

some of alterations being in progress in December of that year

Songs without words.

Rk 1. ~~from the~~ of 19.
on at least of 1830

Rk ii. 30. 1832.
Rk 3. 38. ~~1837~~ 1836 & 87.
.. 4. of 53. 1841
5. - 62 - 42. 43. 244..
6. - 67. +3. 77. 45

1847
(Received news of his
sister Fanny's death
May 14 - He
fainted - &
became very ill.
(quite broken))

Being making alterations in
English in December 1846 -

Another incomplete work was
done.

Registration with drawing, house of
Her Majesty's Theatre for an Opera -
'Impromptu suggested' - Disappointed with libretto.
Then he took up London. Filled with
the book. Some of the music belongs to
latter half of [47] after he had been ill.

From M. died 1853

It was indeed very especially mixed in course of time & the version
as known differs very considerably from that which was performed at
Birmingham in 1846.

Mendelssohn after words made a beginning on another ^{Oratorio} ~~Oratorio~~
Christmas but did not finish it. He had practically
ruined through his vitality and in 1847 he had the far
way. In October he was seriously ill and in spite of the
most strenuous efforts of doctors he died on Nov. 4. 1847.

It is altogether an amazing story. From beginning to
end the life seems to have been one incessant whirl
of excitement. Gifted in every way not only with the most
supreme musical faculty ever recorded but that of Mozart
he was active, sensible in fact quite a wild lover of the pleasures
of society, not a little gifted as an artist, and with
decided literary gifts he managed to pour out a very
large output of compositions for a short life of 39 years,
and to do a vast amount of work in conducting, playing,
organizing such an institution as the Leipzig Conservatorium, &
performances of such works as the Matthaeus Passion of Bach

Amongst altered works must be counted the
Walpurgis nacht, written in 1833, was
entirely recast between that time and 1843,
and two fresh ~~ones~~ added. -

Elizab. Hymn of Praise -
Italian Symphony. Reclides.
The story about Heller & M. & the party.

which he first revived after 100 years silence, & the Schubert Symphony
is C which he unearthed. It cannot be said that the
world does not owe him a deep debt of gratitude.
But he represents ~~not~~ the natural high
gifted and spontaneous creator of what is artistically pleasing
rather than the type of the deep thinker. His gifts
~~because~~ presented themselves in almost full measure before
he was of age - In nothing more completely representative
his personality, so gay & so spontaneous, than his Midsummer
Night's Dream - Overture. He did not grow much in
the course of years - Elyah & the Virgin concert represent
the high water mark of his later years; but they do
not reveal to us any development of deeper thought;
and they do not suggest the mood of the man who is moved
by the greater ~~poetic~~ riddles of the Universe. Essentially free
of a cheerful disposition & looking things as they come he
presents the ~~free~~ manifestation - his art of artistic beauty
and fancy; ^{happy} ~~passionless~~ ~~and~~ ~~not~~ without delicacy of
sentiment. Great in skill & perception of artistic beauty rather than
in spirit. His conformity to established practices endeared him to the higher people of the
time. But with the more he unconsciously

submitted to the influences which were in the air, &
not in spite of Classical learning, illustrated the principle
of programme music in the manner in which he allowed
external impressions such as those of Italy, Scotland,
& above the many of his finest works, such as
the ~~the~~ Scotch Symphony, The Nelson, the Helms
Overture — & in another aspect the Reformation
Symphony & the Symphony of St. George.



